

ETHELBERT NEVIN

Instrumental Compositions

Piano Two Hands

Op. 2.	SKETCH BOOK (Songs and Piano Pieces)	NET
	Complete, n. \$1.25	5/-
1.	Gavotte	.50 2/-
3.	Love Song	.50 2/-
5.	Berceuse	.40 2/-
7.	Serenata	.50 2/-
9.	Valse Rhapsodie	.50 2/-
Op. 6.	THREE DANCES	
1.	Valse Caprice	.75 3/-
2.	Country Dance	.75 3/-
3.	Mazurka	.75 3/-
Op. 7.	FOUR PIECES	Complete, n. 1.00 5/-
1.	Valzer Gentile	.75 3/-
2.	Slumber Song	.60 2/6
3.	Intermezzo	.75 3/-
4.	Song of the Brook	.75 3/-
Op. 13.	WATER SCENES	Complete, n. 1.25 5/-
1.	Dragon Fly	.60 2/6
2.	Ophelia	.60 2/6
3.	Water Nymph	.75 3/-
4.	Narcissus	.75 3/-
5.	Barcarolle	.90 3/6
Op. 16.	IN ARCADY	Complete, n. 1.25 5/-
1.	A Shepherd's Tale	.60 2/6
2.	Shepherds All and Maidens Fair	.75 3/-
3.	Lullabye	.60 2/6
4.	Tournament	.75 3/-
Op. 18.	TWO ETUDES	
1.	Romance	.90 3/6
2.	Scherzo	1.00 4/-
Op. 21.	MAY IN TUSCANY (Maggio in Toscana) n.	1.25 5/-
1.	Arlecchino	.65 2/6
2.	Notturmo (In Boccaccio's Villa)	.75 3/-
3.	Barchetta	.60 2/6
4.	Misericordia	.50 2/-
5.	Il Rusignuolo (In My Neighbor's Garden)	.60 2/6
6.	La Pastorella (Montepiano)	.50 2/-
	DEUX CHANTS SANS PAROLES	
	(Transcr. by E. Arden)	
1.	In Winter I Get Up at Night	.60 2/6
2.	Dark Brown is the River	.50 2/-
	MELODIES (7) (Transcriptions) Complete, n.	1.25 5/-
1.	One Spring Morning	
2.	At Twilight	
3.	Tell Me (<i>Dites-Moi</i>)	
4.	The Rosary	
5.	Time Enough (<i>Rechte Zeit</i>)	
6.	The Merry, Merry Lark	
7.	Oh, That We Two Were Maying!	
	EGYPTIAN LOVE SONG	.60 2/6
	LA GUITARE (<i>Pierrot et Pierrette</i>) A Sketch	.50 2/-
	THE ROSARY (Transc. by B. Whelpley) n.	.60 2/6

Piano Four Hands

Op. 6.	THREE DANCES	Complete, n. 1.25
1.	Valse Caprice	.90 3/6
2.	Country Dance	.90 3/6
3.	Mazurka	1.00 4/-
Op. 7.	1. Valzer Gentile	.90 3/6
	2. Slumber Song	.60 2/6

Piano Four Hands (Continued)

Op. 13.	WATER SCENES	NET
1.	Dragon Fly	\$.75 3/-
2.	Ophelia	.75 3/-
3.	Water Nymph	.90 3/6
4.	Narcissus	.75 3/-
Op. 16.	IN ARCADY	
1.	A Shepherd's Tale	.50 2/-
2.	Shepherds All and Maidens Fair	1.00 4/-
3.	Lullabye	.60 2/6
4.	Tournament	1.00 4/-
Op. 21.	3. Barchetta	.60 2/6
	May Day Dance	.60 2/6

Two Pianos, Four Hands

Op. 6.	2. Country Dance	1.25 5/-
Op. 21.	1. Arlecchino	1.25 5/-

Violin and Piano

Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 8.	1. Melody	.60 2/6
	2. Habanera	.75 3/-
Op. 13.	4. Narcissus (arr. by G. Strube)	.60 2/6
	4. Narcissus (Simpl. arr. by A. Moffat)	.60 2/6
	Barcarolle	.65 2/6
	Lullabye	.60 2/6
	The Rosary (arr. by G. Strube) n.	.60 2/6
	The Rosary (Simpl. arr. by P. Th. Miersch) n.	.60 2/6

Two Violins ('Cello ad-lib.) and Piano

1.	Vieille Chanson	.90 3/6
2.	Slumber Song	.90 3/6
3.	Au Printemps	.90 3/6
4.	Gavotte	.90 3/6
5.	Pastorale	1.25 5/-
6.	Au Soir	.90 3/6

Violoncello and Piano

Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 13.	4. Narcissus	.60 2/6
	Lullabye	.60 2/6
	The Rosary	n. .60 2/6

Cornet and Piano

Op. 13.	4. Narcissus	.60 2/6
	The Rosary	n. .60 2/6

Pipe Organ

Op. 7.	2. Slumber Song (Arr. by E. H. Lemare)	.50 2/-
Op. 12.	5. At Twilight (Arr. by A. H. Ryder)	.50 2/-
	2. Ophelia (Arr. by P. J. Mansfield)	.60 2/6
Op. 13.	4. Narcissus (Arr. by R. Goss-Custard)	.75 3/-
Op. 16.	1. A Shepherd's Tale (Arr. by P. J. Mansfield)	.60 2/6
Op. 21.	4. Misericordia (Arr. by P. J. Mansfield)	.60 2/6
	The Rosary (Arr. by R. Goss-Custard) n.	.60 2/6
	Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)	.60 2/6

Harp and Organ

	The Rosary (Arr. by A. F. Pinto) n.	.75 3/-
Op. 13.	4. Narcissus (Arr. by A. F. Pinto) n.	1.00 4/-



THE BOSTON MUSIC CO.

Boston, Mass.

26 & 28 West St.



New York : G. Schirmer

LONDON, G. SCHIRMER, Ltd.

BERLIN, ED. BOTE & G. BOCK

PARIS, COSTALLAT & CIE.

SYDNEY, PALING & CO., Ltd.

BOB D. LITTERELL

2

To Gabriel Verdalle, Harpist, Opera of Paris, France

Narcissus

Harp Solo^(*)

ETHELBERT NEVIN

Transcribed for Harp by
A.F. PINTO

Tempo ad libitum

Harp

(G#B#)

(G#)

ben sentito

8

3

2 3 2 1

4 3

3

8

3

3

8

3

3

8

3

3

8

3

3

8

3

3

Copyright, 1891, by G. Schirmer, Jr.
Copyright, 1914, by The Boston Music Co.

*) With Organ or Piano accompaniment ad libitum.
B.M.Co. 3917

Cadenza
con velocità

Andante *schierzando* *r.h.*
cantando

con grazia

cresc.

rit.

Cadenza
poco rall.

a tempo

(E $\flat$) *tranquillo* (A $\sharp$) (D $\sharp$)

(F $\sharp$) (G $\sharp$) (B $\flat$) (E $\flat$) (D $\flat$)

accel

(G $\flat$ A $\flat$) (B $\sharp$) (D $\sharp$) (G $\sharp$) (A $\sharp$) (B $\flat$) (E $\sharp$)

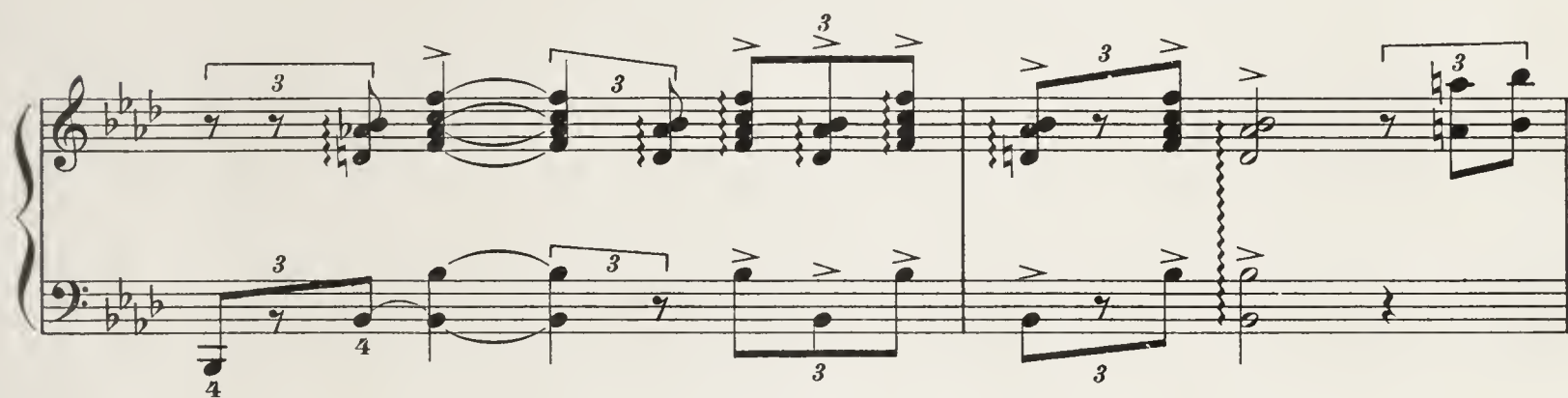
(A $\flat$) *f* (D $\flat$)

5

♠ In the absence of Piano or Organ accompaniment, omit the five measures rest.



First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is *furioso* and the dynamic is *ff*. The music features a *vib.* (vibrato) marking over a sustained chord in the right hand. Both hands contain triplets and a fourth note. The right hand has a triplet of eighth notes followed by a quarter note, while the left hand has a triplet of eighth notes followed by a quarter note. The system concludes with a final chord in the right hand.



Second system of musical notation. It continues the piece with similar triplet patterns in both hands. The right hand features a triplet of eighth notes followed by a quarter note, and the left hand has a triplet of eighth notes followed by a quarter note. The system ends with a final chord in the right hand.



Third system of musical notation. The right hand contains a melodic line with a slur and a crescendo hairpin. The tempo/mood changes to *poco rall.* (poco rallentando). The left hand is marked *ad libitum* and contains a few notes. The system concludes with a final chord in the right hand.



Fourth system of musical notation. The right hand contains a melodic line with a slur and a crescendo hairpin. The tempo/mood changes to *ben sentito* (ben sostenuto). The left hand contains a few notes. The system concludes with a final chord in the right hand.

a tempo
sursuranto

First system of musical notation. The treble staff features a series of rapid sixteenth-note runs, each marked with a '11' (trill) and a slur. The bass staff provides a steady accompaniment with eighth notes, including a triplet of eighth notes marked with a '3'.

Second system of musical notation, continuing the pattern of the first system with rapid sixteenth-note runs in the treble and eighth-note accompaniment in the bass.

Third system of musical notation. The treble staff continues with rapid sixteenth-note runs marked with '11'. The bass staff features a more active accompaniment with eighth notes. The instruction *ff con vigore* is written above the bass staff.

Fourth system of musical notation. The treble staff begins with a triplet of eighth notes marked with a '6' and a slur, followed by a series of sixteenth-note runs. The bass staff continues with eighth-note accompaniment, including triplets marked with a '3'. The system concludes with a series of sixteenth-note runs in the treble, marked with '6' and a slur, and a final triplet marked with a '3'.

a tempo

f ad libitum



rit.

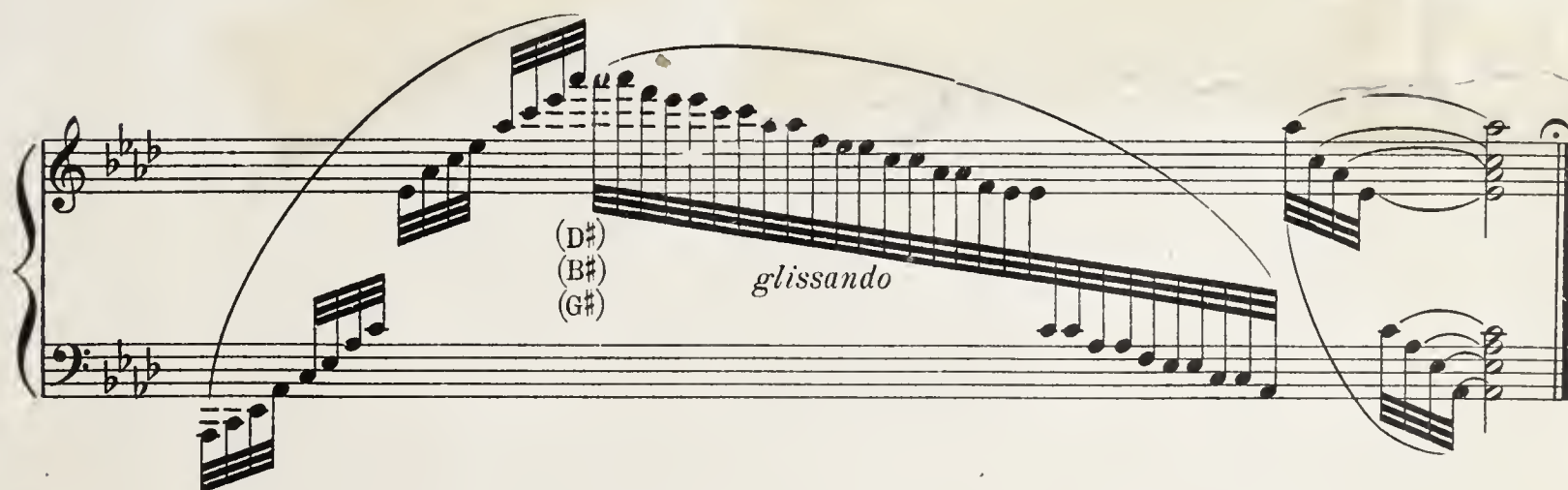


Cadenza
tr



glissando

(D#)
(B#)
(G#)



A SELECT LIST OF COMPOSITIONS
for
ORGAN WITH OTHER INSTRUMENTS

Violin, Violoncello, Harp and Piano, singly, and variously combined

(In connection with each group, see special list of celebrated compositions)

VIOLIN AND ORGAN

Bach, J. S.	2 Tonsätze (Arr.)	.75
Coleridge-Taylor	Suite de Pièces. Op. 3	1.25
	1. Pastorale; 2. Cavatina; 3. Barcarolle	
Goldmark, C.	Air in G (Violin Concerto, Op. 28)	.60
Gounod, Ch.	Vision of Jeanne d'Arc	.40
Haydn, J.	Largo in F#, from String Quartet, Op. 76	1.20
Karg-Elert	Sanctus, Op. 48b, No. 1	.65
Krug, A.	Arioso, Op. 129	.75
Marty, A.	Contemplation	.75
Marty, A.	Meditation	.90
Mendelssohn, F.	Andante from Violin Concerto	1.00
Paladilhe, E.	Invocation	.80
Rheinberger, J.	Abendlied, Op. 150, No. 2	.60
Rudnick, W.	Tröstung (Consolation), Op. 43	.75
Stebbins, G. W.	Angelus du soir	.75
Thomé, F.	Andante religioso	1.00
Thomé, F.	2nd Andante religioso	.80
Wagner, R.	Good Friday Music, "Parsifal" (Alb. Heintz)	.90
Wagner, R.	Prize Song, "Die Meistersinger" (Westbrook)	1.25

TWO VIOLINS AND ORGAN

Lorenz, E.	Christmas Pastorale	.75
------------	---------------------	-----

VIOLONCELLO AND ORGAN

Borch, G.	Adagio religioso	.75
Bruch, M.	Kol-Nidrei	1.50
Rheinberger, J.	Abendlied, Op. 150, No. 2	.60
Stebbins, G. W.	Angelus du soir	.75

HARP AND ORGAN

Liszt-Bossi	Concert Etude, No. 3 (Paraphrase)	1.50
Nevin, E.	The Rosary (Arr. by A. F. Pinto)	.75

VIOLIN, HARP (OR PIANO) AND ORGAN

Beethoven, L. v.	Adagio from Piano Sonata in C# minor	1.00
Büsser, H.	The Sleep of the Infant Jesus	1.80
Dallier, H.	Contemplation	1.00
Gounod, Ch.	Meditation on the First Prelude of Bach	.75
Massenet, J.	Méditation religieuse "Thaïs"	1.50
Mietzke, G. A.	Meditation	1.25
Saint-Saëns	Romance, Op. 27	1.00
Strauss, J.	Wedding Prelude, Op. 469	1.00
Thomé, F.	Andante religioso	1.20

VIOLIN, 'CELLO AND ORGAN

Whelpley, B.	Prelude No. 1, in Eb; No. 2, in F	ea. 1.25
--------------	-----------------------------------	----------

CELEBRATED COMPOSITIONS IN VARIOUS
ARRANGEMENTS

Adolphe, Adam. Cantique de Noël (Paraphrase by A. F. Pinto)		
	Violin, Harp and Organ	1.60
	'Cello, Harp and Organ	1.60
	Harp (or Piano) and Organ	1.50
Ch. Gounod. Hymn to St. Cecilia		
	Violin and Organ	1.00
	Harp and Organ	1.00
	Violin, Harp (or Piano) and Organ	.70
G. F. Händel. Largo from "Xerxes"		
	Violin and Organ	.50
	Violoncello and Organ	.50
	Harp and Organ	.50
	Violin, Harp (or Piano) and Organ	.75
C. Saint-Saëns. The Swan (Le Cygne) (Arr. by A. F. Pinto)		
	Violin, Harp and Organ	1.35
	'Cello, Harp and Organ	1.40
	Violin, 'Cello, Harp and Organ	1.50
	Flute, 'Cello, Harp and Organ	1.50
	Harp (or Piano) and Organ	1.35
Louis Spohr. Larghetto (Paraphrase by A. F. Pinto)		
	Harp (or Piano) and Organ	1.00
	Violin (or 'Cello), Harp (or Piano) and Organ	1.00

BOB D. LITTERELL

1

To Gabriel Verdalle, Harpist, Opera of Paris, France

Narcissus Paraphrase

ETHELBERT NEVIN
*Transcribed for Harp by
A. F. PINTO*

Harp (*)

Tempo ad libitum

ben sentito

**Organ
or
Piano**

Tempo ad libitum

*Copyright, 1891, by G. Schirmer, Jr.
Copyright, 1914, by The Boston Music Co.*

*) Can be played as a Harp Solo without accompaniment.

B.M.Co. 3917

The musical score is written for piano and consists of five systems of staves. The first system is in 4/4 time and features a long melodic line in the right hand with a triplet of eighth notes. The second system is in 4/4 time and features a long melodic line in the right hand with a triplet of eighth notes. The third system is in 3/4 time and features a long melodic line in the right hand with a triplet of eighth notes. The fourth system is in 3/4 time and features a long melodic line in the right hand with a triplet of eighth notes. The fifth system is in 3/4 time and features a long melodic line in the right hand with a triplet of eighth notes. The score includes various musical notations such as triplets, glissandos, and a cadenza section. The key signature is three flats (B-flat, E-flat, A-flat).

Cadenza

con velocità

glissando

(D $\sharp$)
(B $\sharp$)
(G $\sharp$)

Andante *scherzando*
r.h.
cantando

(D#)

Andante
pp

con grazia

cresc.

(D#)

The first system of the musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the violin. The piano part begins with a series of eighth notes in the right hand and a bass line in the left hand. The violin part enters with a melodic line. The system concludes with a *rit.* (ritardando) marking and triplet figures in both staves.

The second system continues the musical piece. The piano part features a *Cadenza* section, indicated by the label above the staff. This section is characterized by long, sweeping melodic lines with grace notes. The violin part provides harmonic support with sustained chords and a few melodic fragments. The system ends with a double bar line.

The third system of the musical score shows the piano part with a series of rapid, slurred sixteenth-note passages. The violin part continues with a melodic line. A key signature change is indicated by a bracketed group of notes: (G#), (F#), (Bb). The system concludes with a final cadence in both staves.

a tempo

(Eb) *tranquillo* (A#) (D#) (F#) (G#) (Eb) (Db)

a tempo

p

accel.

(Gb) (Ab) (Eb) (G#) (A#) (Bb) (Eb) (Ab) (Db) (*)

accel.

1 2 3

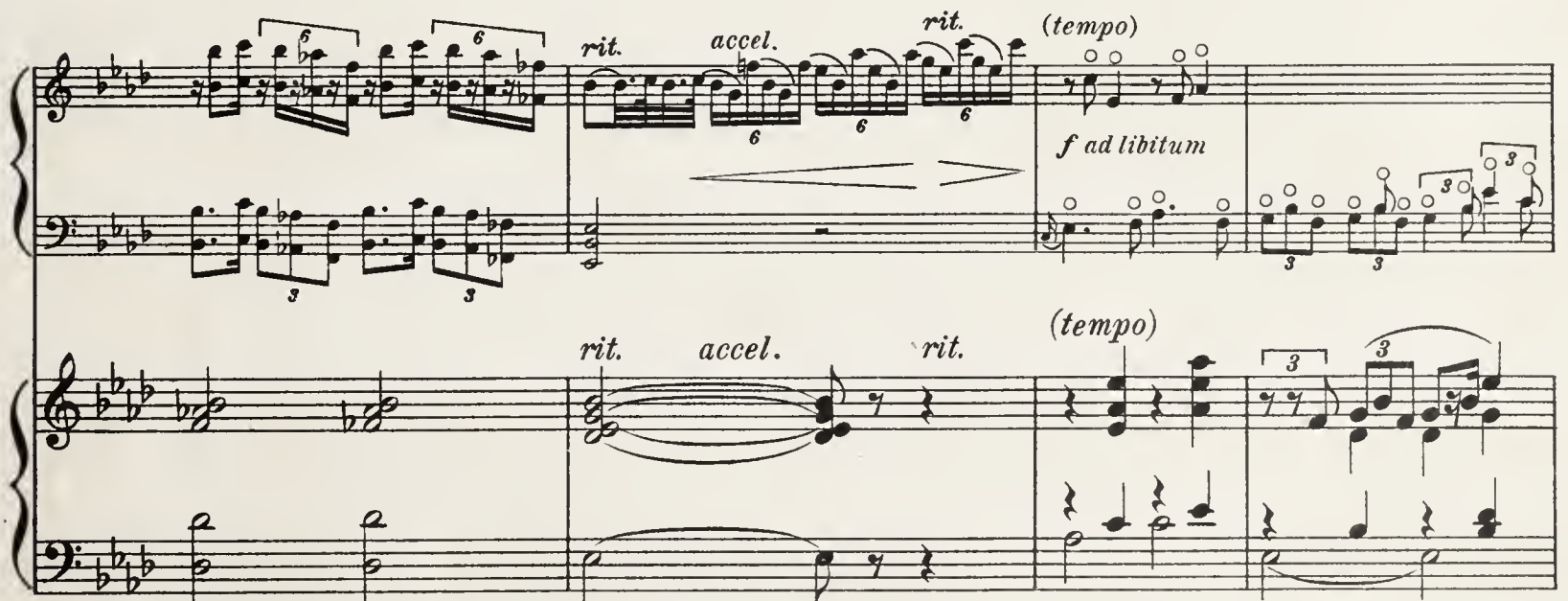
*) If played as Solo, without accompaniment, then omit the five measures rest.



First system of musical notation. The upper staff features a series of rapid sixteenth-note runs, each marked with a '11' (trill) and a slur. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The upper staff continues with rapid sixteenth-note runs, marked with '11' and slurs. The lower staff features a piano (*pp*) accompaniment. The third measure of the lower staff is marked *ff con vigore* (fortissimo with vigor). The key signature remains three flats.



Third system of musical notation. The upper staff includes sixteenth-note runs with slurs and a crescendo hairpin. It is marked with *rit.* (ritardando), *accel.* (accelerando), and *rit.* (ritardando), followed by *(tempo)*. The lower staff features a piano accompaniment with triplets and is marked *f ad libitum* (forte ad libitum). The key signature remains three flats.

The first system of musical notation consists of two staves. The upper staff contains a melody with eighth and sixteenth notes, including triplets in measures 2 and 3. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff features a rapid sixteenth-note passage in measure 5, followed by a cadenza in measure 6 marked with a fermata and the word "Cadenza". The lower staff has a slower accompaniment with a "rit." (ritardando) marking in measure 5.

The third system of musical notation consists of two staves. The upper staff features a long, sweeping glissando in measure 9, indicated by a large slur and the word "glissando". The lower staff has a steady accompaniment. The system concludes with a final chord in measure 12.